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ILLUSTRATIONS
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ONE HUNDRED MANUSCRIPTS
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HENRY YATES THOMPSON

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CONTAINING FIFTY PLATES ILLUSTRATING
TEN ITALIAN MSS. FROM THE XITH TO THE
XVITH CENTURIES



From M.S. Petrarch, folio II.

LONDON: PRINTED AT THE CHISWICK PRESS

1908

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This copy is Number 69.

PREFACE

THE ten manuscripts illustrated in this volume are all of Italian origin. Italian Horæ, Breviaries, and Psalters are reserved for a future publication. These ten books are all described in my catalogue, of which three volumes have already been printed, and a fourth will shortly follow. Of the present volume 125 copies are printed, all numbered.

H. Y. T.

October, 1908.

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PLATES	SHORT TITLE AND NUMBER IN CATALOGUE	DATE	PLACE OF ORIGIN	IMMEDIATE PROVENANCE
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V-XV	LXXXI. Vita Christi, etc.	Circa 1320	Siena (?)	Ashburnham Library, 1897
XVI-XXI	4. Bentivoglio Bible	Circa 1345	Bologna (?)	Quaritch, 1896
XXII-XXV	44. Liber Trojanus	Circa 1350	Venice	Quaritch, 1895
XXVI-XXXIII	90. Pontifical of Andrea Calderini	1380	North Italy	Quaritch, 1902
XXXIV-XXXVII	LXXXIX. Secreta Secretorum, Tesoro of Brunetto, Latini, etc.	1425	Florence	De Marinis of Florence, 1906
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XLIII-XLVII	xcii. Petrarch: Sonnets and Triumphs	Circa 1475	Florence	The Marquis Battaglini of Rimini, 1900
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MANUSCRIPT NO. 8 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

MARTYROLOGY, ETC. (MONTE CASSINO)

THE volume from which these four plates are taken was produced about the middle of the eleventh century for some monastery in Southern Italy whose patron was Saint Bartholomew. The probability is that it was written at the Benedictine Convent of Monte Cassino. It is not easy to say from what source these monks derived their peculiar style of writing and decoration. Where the human figure is portrayed as in many of their MSS. at Monte Cassino, and in the few copies that survive at the Vatican and at Paris, both faces and costume indicate a Byzantine origin. On the other hand the initials have little in common with Greek work and their intricate patterns suggest rather an Irish or at all events a western influence. Unfortunately in the present volume the page or pages which contained pictures have been removed. The initials and script are however of the best period and I know of no other example of a Monte Cassino book in England or America with the exception of one in the Bodleian Library at Oxford. This book is therefore a real treasure.

PLATE I, f. 80. This page consists of twelve lines of writing in black capitals on gold ground. Each line of writing is followed by a strip of equal breadth alternately blue and red, thickly spotted with white. In several cases on the red ground, and under the white mottling is a foliage ornament in black. The text of the page, containing probably the titles of six subjects represented on the preceding folio, now lost, runs as follows:

Cena domini quando cenavit cum discipulis suis.
Parasceve dominus noster Jesus Christus crucifixus est.
Sabbato dominus noster quievit in sepulcro.
Resurrectio domini nostri Jesu Christi.
Assensio domini nostri Jesu Christi ad celos.
Adventus Spiritus sancti in discipulos domini nostri Jesu Christi.

The forms of profession on f. 73 contain the words, "In hoc venerabili monasterio *S. Bartholomei apostoli* (rubr.)."

Dr. James thinks that the Monastery of St. Bartholomew in Carbonaria suits best with the date of the book. It consists of five parts:

1. Martyrologium Hieronymianum, ff. 1-72.
2. Forms of profession, etc. ff. 73-79.
3. The page facsimiled in Plate I, f. 80.
4. Regula S. Benedicti. ff. 81^v-132^v.
5. Lectiones for the greater festivals. f. 133.

Besides the Convent in Carbonaria there are two others, that of Lipari and that of Penna in the diocese of Naples, both dedicated to Saint Bartholomew, for which this volume might possibly have been written. Who knows?

From a comparison of the initials in this volume with the decoration of MS. 99 H, 1072, 206, "Omilie Diverse," now preserved in the Convent of Monte Cassino, which I saw on visiting that noble establishment in 1904, I think it pretty certain that the two volumes were illuminated and probably written by the same hand, that of the Monk Leon, during the reign of the Abbot Desiderius A.D. 1058-1087 and for this reason I have ventured to date my book about three-quarters of a century earlier than Dr. James put it when describing it in my catalogue ten years ago. The style of the Monte Cassino illuminators attained its climax during the reign of the Abbot Desiderius.

PLATE II, f. 81^v. The opening words of the prologue of the Rule of Saint Benedict, "Obsculat o fili precepta magistri."

The initial O is a magnificent concatenation of animal and vegetable design. I know no finer initials, certainly there is no finer specimen among my hundred manuscripts, than this O and the great M which follows on f. 86^v. The O is in the form of a quatrefoil, the border divided into panels of interlaced work. Within the ground is dark blue with gold interlacings, outlined with red and full of pink beasts of the nature of dogs. The gold interlacings spring from four heads of beasts at top and bottom. When I bought this book at Frankfort fifteen years ago I little knew what a treasure I had lit upon. Still less did M. Baer, of Frankfort, who sold it to me.

PLATE III, f. 86^v. This great letter is the initial to the text of the Rule of Saint Benedict. It is an M, in the form of a pair of horse-shoe

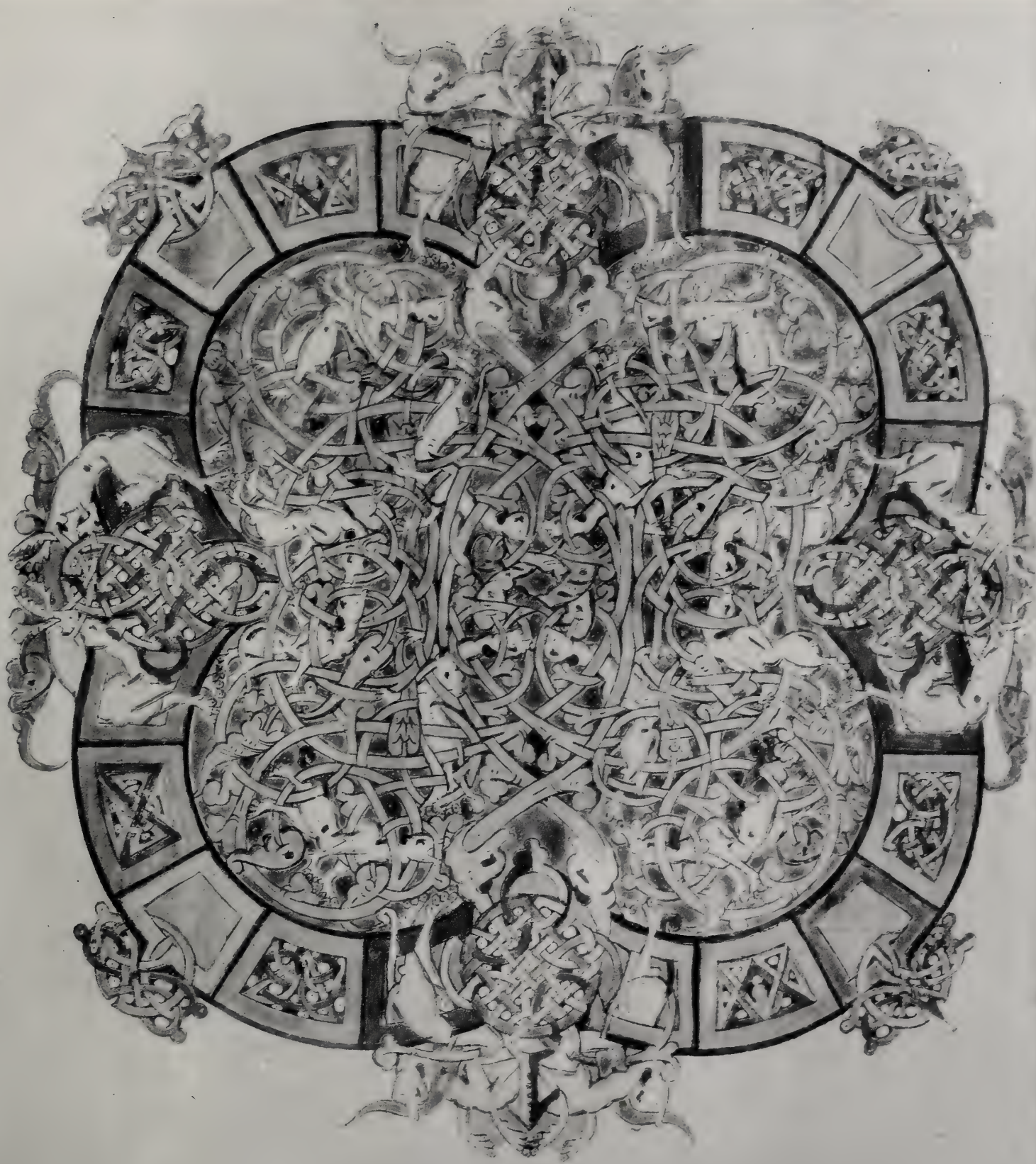
arches, consisting of a series of panels. Possibly the horse-shoe arches indicate an oriental influence. The ground of the interior is gold, and the interlacings are light brown, blue, and green. At top and bottom of the central column is a pair of beasts, and within are eleven pairs of white beasts.

Following the large initial is a line of gold capitals, on blue ground mottled with white, the rest being in black capitals on gold ground. The words are as follow: "Monachorum | quattuor esse genera | manifestum est|."

Note the somewhat barbaric but exceedingly bold and striking arrangements of form and colour in this remarkable capital letter.

PLATE IV, ff. 117^v and 118. Plate IV contains specimens of the two kinds of smaller initials with which this volume abounds. Two of these, both of which occur on f. 117^v, are very much on the model of the larger initials already described. The other two, both from f. 118, consist simply of wheel-like designs without animal forms. It is noticeable that the script is in a fine bold Lombardic hand, and that the ink is of a brilliant black, and has stood well the test of eight hundred years.

ENA Dñi QVANDO CE
 RAUIT CŪ DISCIPVLESSVIS
ARASCEVEDñS ñRIESVS
 XPS CRVCFIXVS EST
ABBATO ñS ñOSTER
 QVIEVIT IN SEPVL CRO
RESVRRECTIONE DOMINI
 ñOSTRI IESV XPI STI
 S SCENSIONE ñRI IHV
 XPI A D CELOS
ADVENTVS SPSSCI ñDI
 SCIPVLOS ñRI ñRI IHV XPI



B SCVLTA O F I L I
P R E C E P T A M A G I S T R I




QVATTVOR

ESSEGENERA

MA NI FE

STVM

EST

¶ 17. De oratorio monasterii.

RA
TO
RIUM

hoc fiat quod dicitur.
 Nec ibi quicquam
 aliud gestatur aut
 condatur; Exple
 to opere dei omnes
 cum summo silencio
 extant. & agatur
 festinatio deo. ut


maneat expleto
 opere dei famotum in
 oratorio sicut dictum
 est. Ne alius impedi
 mentum paratur;
 ¶ 18. De hospitibus
 suscipiendis.


M
NES
 super
 ueni
 entis
 hospites, atque

FOL. 118


RS
 Qui
 omnino
 longe
 sunt in labore.
 aut in uia. et
 non possunt hoc
 compendium oc
 cupare ad orato
 rium. & abbas
 hos propter

longe sancti profes
 ciscuntur.


RATER
 Qui
 pro quo
 uis responso dit
 gatur. & ex die
 spectatur festum
 ad monasterium.
 non presumat
 forte manducare.

FOL. 117v

MANUSCRIPT NO. LXXXI (CATALOGUE, H. Y. T. MSS.
THIRD SERIES)

VITA CHRISTI, ETC., ICONIBUS DEPICTA

THIS interesting and perplexing little volume is without any text or script, and the various art experts who have examined the thirty-eight paintings which it contains have differed much in their attributions. On the whole, I think, the weight of opinion points to Siena and the Sienese School as its probable origin, though Mr. Fairfax Murray says the paintings are neither Sienese nor Florentine. The date may be about 1300. I have seen some painting by Duccio which struck me as similar, though superior. Of the eleven reproductions here given, the first six explain themselves.

PLATE V, f. 2. The Annunciation.

PLATE VI, f. 11. Christ and the Magdalene in the house of Simon the leper. Simon sits between Peter and John.

PLATE VII, f. 12. The Raising of Lazarus.

PLATE VIII, f. 22. Christ ascending His cross. This is an unusual rendering of the subject. The executioner hands Him a hammer as if to indicate that He was to nail Himself to the cross—an impossible suggestion based probably upon some Byzantine legend. There are similar pictures in two MS. (thirteenth century) Bibles *Moralisées* at Vienna (Cod. 1179 and 2554). See also a triptych reproduced by Salomon Reinach ("Répertoire de peintures," 1905, p. 14), and attributed to Giotto.

PLATE IX, f. 24. The Lamentation over the dead Christ.

PLATE X, f. 28. The walk to Bethany.

The next four paintings, of which facsimiles are given, refer to the life of some hitherto unidentified saint.

PLATE XI, f. 34. The saint gives figs to a cripple.

PLATE XII, f. 35. A smart youth in pink gives money to an old woman. The old woman seems to bargain, the monk (clad in gray edged with white) seems to expostulate. Is the old woman bargaining for her daughter?

PLATE XIII, f. 36. In the upper part the Saint adores the Cross: in the lower part he preaches to a number of people.

PLATE XIV, f. 37. The Saint lies in his coffin in the foliage of a tree. Two soldiers guard the tree. Cripples, etc., come to be healed.

PLATE XV, f. 38. A colossal Moses fresh from Mount Sinai addresses a crowd of Jews.























MANUSCRIPT No. 4 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

BENTIVOGLIO BIBLE. FOURTEENTH CENTURY. ITALIAN

I GIVE six pages from this beautiful bible the only Italian bible in my collection. Dr. Haseloff dates it rather earlier than Dr. James. He considers it very nearly of the best miniature art of the period. Some pages have been disfigured by subsequent additions of ornament in an inferior style. The original arms are in every case painted over with the arms of a Bentivoglio, *Per bend indented or and gules*. The bible may have been written for a Franciscan House and had no arms. At f. 285 a coat has been erased but not painted over, which seems to have been occupied by a cross of Saint Andrew.

The pages here given are as follow:

PLATE XVI, f. 9. The usual creation pictures with Christ as the creator. The vacant portion of this facsimile is filled up in the original with a later and inferior ornamentation.

PLATE XVII, f. 47. The opening page of Leviticus. An angel from above inspires Moses. Note the little Franciscan friar in the margin and the Bentivoglio arms below.

PLATE XVIII, f. 103^v. The opening page of Judges. Joshua in bed dying—Angel and friends. Note the red and black beetle below.

PLATE XIX, f. 146^v. Third book of Kings. David in bed dying. Abishag bends towards him. Note the eagle displayed below *lozenge of arg. and sa.*, with the initials *Ī R̄* (? Imperator). The Imperial eagle was allowed to the House of Bentivoglio by the Emperor Maximilian.

PLATE XX, f. 175. The first book of Proverbs. A crowd of seventeen men of whom one holds a book. Two fine green parrots, the Bentivoglio arms hanging between them.

PLATE XXI, f. 442^v. The beginning of St. Matthew. Stem of Jesse. Below two apostles or evangelists with scrolls.

For some of these initials compare Add. MS. 18720 at the British Museum of which Mr. Warner gives a coloured facsimile, "British Museum Illustrated MSS. second series No. 9." The Museum Bible is, however, larger and even more delicately decorated than mine.

In principio cre-
 auit deus celum et terram.
 terra autem erat inanis et
 uersa. Et tenebre erant
 super faciem abyssi: et spiritus
 domini ferebatur super aquas.
 Dixitque deus: fiat lux. Et
 facta est lux. Et uidit deus
 quod esset bona: et dixit
 fiat lux. Et tenebre non
 appellauitque lucem diem:
 et tenebras noctem.
 Factumque est uespere et
 mane: dies unus. Di-
 citur quoque dies: fiat firma-
 mentum immensio aquarum.
 et diuisio aquarum ab a-
 quis. Et factus est firma-
 mentum: diuisioque aquarum
 que erant sub firma-
 mento ab his que erant
 super firmamentum. Et factus
 est ita. Vocauitque deus
 firmamentum celum. Et
 factus est uespere et mane:
 dies secundus. Dixit
 uero deus: Congregent
 aquae que subdicio sunt
 in locum unum: et ap-
 pareat terra. Factum
 quod est ita. Et uocauit de-
 us terram suam. con-
 gregationemque aquarum
 appellauit maria. Et
 uidit deus quod esset bonum:
 et ait. Remaneat terra
 herbarum uiuentem. et
 facientem fructum. et lig-
 ni portiterum faci-
 ens fructum iuxta
 genus suum: cui se-
 men uisemetis post se-
 cula. Et factus est ita.
 Et protulit terra herbam

uiuentem. et afferentem seminem iuxta genus
 suum. Lignumque faciens fructum a ha-
 bens unum quodque seminem. secundum speciem
 suam. Et uidit deus quod esset bonum. facti
 quod est uespere et mane: dies tertius. Dixit
 autem deus: fiant luminaria in firmamento celum.
 ut diuisant diem et noctem: et sint insignia
 temporis. et dies. et anni: et luceat in firmamento
 celum. et illuminet terram. Et factus est
 ita. Factumque est duo magna luminaria. lu-
 minare maius ut posset dici: sol. et
 minus ut posset dici: luna. Et posuit
 eas in firmamento celum. ut uiderentur
 terram. Et posuit deus: ut diuiserent
 lucem et tenebras. Et uidit deus quod
 esset bonum: et factus est uespere et mane: dies
 quartus. Dixitque deus: Producat aqua repti-
 le. et uiuentis: et uolantile super terram sub
 firmamento celum. Producatque deus: et creauit
 omnia anim uiuentem. atque mortabilem
 quam protulerat aquae in species suas: et
 omne uolantile secundum genus suum. Et ui-
 dit deus quod esset bonum. benedixitque illis dicens:
 Crescite et multiplicamini. et replete aquas
 mans. uesque multiplicentur super terram. Et
 factus est uespere et mane: dies quintus. Dixit
 quoque deus: Producat terra anim uiuentem.
 quae sunt: uimbrum. et reptilia. et bestias fer-
 rae secundum species suas. factumque est ita. Et
 factus est dies sextus. Creauitque deus
 bestias ferreae iuxta species suas. et uimbrum.
 et reptilia ferreae in genere suo. Et uidit deus
 quod esset bonum: et ait. faciamus hominem
 ad imaginem. et similitudinem nostram:
 et possit. possitque manere. et uolantibus
 celum. et bestis uniusque ferreae omni
 reptili. quod mouetur in terra. Et creauit
 deus hominem ad
 imaginem et similitudinem suam: ad ima-
 ginem dei creauit illum. masculinum et
 feminam creauit eos. Procreantque illi
 deum. Crescite et multiplicamini. et replete
 terram. subiacete eam: et dominumini
 pueri ne-
 man. et uolantibus celum. et uniusque
 quae mouentur super terram. Dixitque deus. Ecce
 dedi uobis omnem herbam afferentem



ergo fin fin. Quicquid dñs regi adu-
lescentulā ingreſſe aſter corā rege. rſo
ueat cū dormi. atq; inſinu ſuo: aſceſa
ad dñm nſm regē. Queſcēnt igitur
adoleſcentulā ſperofam monitib; ſimib;
iſrl et amenerūt abſolū ſumamitē et
aduerſit ei. ad regē. Erat aut; puella pul-
chra nimis. Dormiebatq; ad regē: et mini-
ſtrabat ei. Rex uſq; n̄ cognouit eam. Ad-
maſ aut; filius agth: eleuabatur dicens.
Ego regnabo. ſonq; ſibi amīſſi requieſ-
cent. Hoc corripuit eum pater ſuus aliam
dicens. Quare hoc feciſti? Erat aut; et i-
ſe pulcher ualde natus poſt abſalon. Et
ſimile euiſ ad iſaſ filio ſanne. qd; abſa-
litar ſacerdotē: qm; aduolauit patreſ
adome. ſacerd; uſq; ſacerd; alanaſ fili-
iſaſ. et nathan pphā. et ſemel. et ceteri
et phelaſ. et ceteri et ceteri et ceteri. n̄
erat cū. adoma. Immolans ergo. adomas
anctib; et uſq; et uſq; et uſq; et uſq;
iuxta lapidē goſelech: uocauit uniuſoſ
filios ſuos filios regis et om̄ſ uiros nra ſer-
uſ regis. Nathan aut; pphā alanaſ
et robuſtes quoq; et ſalomonē ſim ſum
n̄ uocauit. Dixitq; nathan: ad ber ſaboe
matre ſalomonis. Num audiſti qd; reg-
nauit adomas filius agth. et om̄ſ iſrl ei
und; h̄c ignorat. Nunc ergo ueni ad

te ante oſtium: et ſalua aiam mā filij
tui ſalomonis. Nunc ingreſſe ad re-
gē dñm: et h̄c ei. Nōne iſaſ nra rex
auaſti iuxta anctile tuo dicens. qd; ſalo-
mon filius tuus regnabit poſt me. et
iſe ſecabit in ſolio nro. Quare ergo ad-
maſ. Et ad huc ibi te loquente ad regē.
ego ueni poſte. et ad pleb; ſimones tu-
os. Ingreſſa eſt itaq; ber ſaboe. ad regē.
in cubiculo. Rex aut; ſenuit nimis.
et abſolū ſumamitē miniſtrabat ei. Inſi-
nauit ſe ber ſaboe. et aduoluit regem.
Adquē rex ait. Quid tibi inquit inſi-
ſti? Que reſpōdens ait. Dñs m̄ auiaſti
p dñm dñm tuum. malle tuo. ſalomon
ſilius tuus regnabit poſt me. et iſe ſe-
debit in ſolio meo. Et ecce nūc adomas
regnauit. te dñe m̄ rex ignorante. n̄
Quia aut; boues et pingua quoq; et a-
nctos plummos uocauit om̄ſ filios et
regis. abſolū quoq; ſacerdotē. et iſaſ
pater matre ſalomonis. aut; ſum
tūi n̄ uocauit. Veniunt iſaſ rex i-
te aut; reſpōdens totuſ iſrl: ut uideret
eiſ qui ſedere debeat in ſolio tuo et
m̄ rex poſte. Eratq; ad dormient dñs
iſrl rex cum patrib; ſim: et om̄ſ ego et
ſilius m̄ſ ſalomon pater tuus. Ad huc
illa loquente ad regē. et nathan pphā uo-
nit. Et mita uenit regi dicens. Ad ē
nathan pphā. Cumq; introiſſi et reſiſſi
ait oſtium regis. et aduolui ad pater in-
ſi: dicit nathan. Dñe m̄ rex tu dñs
ſi. adomas regnat poſt me. et iſe ſecabit
ſup thronū meū: quia deſcendit boche
et immolauit boues. et pingua. et a-
nctos plummos:
et uocauit uniuſoſ filios et principes et
ceteros. abſolū quoq; ſacerdotem.
illaſq; ueſcentib; et uidentib; coram eo.
et dicens ueniat rex adomas: me ſi-
m̄ tui et ſacerd; ſacerd; alanaſ
ſiliam iſaſ et ſalomonē ſumamitē



gnat. Et certe origenes. si soli exem-
pla opponit quattuor edimomi. eni-
one singula uerba de scribens. immo
dissentient. statim ceteris. inter se consen-
sentibus arguitur. si quod maioris. a
uicinis est meritione misant. Atque
as designans que immus fuerat. uir-
gus que ex supposito uidebantur. appo-
sita. Si igitur alij. hanc n. tend. qd.
semel susceperunt. post. lxx. cellula.
que nullo sine. uictore uicantini
singulas cellulas. aperuerit. lxx. quo
maxime legitur qd. lxx. nesciunt. Cu-
mo si suscipiat latini mei qui unio
lata edimone uerba ita noua edim-
it laboris mei. lxx. qd. huius
maius est. aplis auctoribus plerumque. y
scripsi in p. libri de optimo genio
imptandi ostendens illa de c. i. g. h. o. Et
egypto uocem filii mei. qm. na-
catus. uocab. quicquid inquit. opie-
rentur. Et illi apli. Que oculis non
uidit nec audiuit. nec in cor hominis
ascendit. que p. p. uir. de diligenti-
bus se. Ceterum que huius similia in lxx.
ex libris inueniunt. Cetero apli. c. i. g. h. o.
lxx. uir. p. p. non uident. Et unde eis
lxx. dicitur que in lxx. n. lxx. x. p.
de uir. utriusque testamenti. p. p. me-
glio. scilicet ioh. m. Quia dicitur in qd. i. m. o.
ne dicit scriptura flumina ei fluere aq.
uino. Alij scripti. qd. saluator. lxx.
ni. c. i. g. h. o. testatur. Ubi scripti. c. i. g. h. o.
ginta n. h. i. t. ap. p. n. u. c. i. t. a. l. i. a. l. o.
lxx. uir. igitur. p. p. u. c. i. t. d. i. u. i. c. i. s.
loquuntur. qd. discipuli. c. i. g. h. o. p. l. u. m. u. r.
lxx. p. p. u. c. i. t. n. e. t. e. n. i. l. o. q. u. o. r. u. m. m. e. t. a. t. o. r. u. m.
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q. i. u. i. r. u. s. i. u. i. r. u. s. n. i. m. e. l. o. s. i. t. s. i. a. i. a. u. e.

uere inueniunt. Ceterum memini edim-
ne. lxx. n. i. l. a. t. o. r. o. l. i. m. t. e. g. r. o. e. m. i. t. a. t. i.
m. i. u. i. s. s. e. m. e. m. i. s. n. e. c. i. m. i. m. a. i. t. e. l. e. r. e.
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l. a. d. i. c. e. n. i. u. i. p. t. a. t. u. s. s. i. i. l. a. c. o. s. t. a. u. t. e. t.
m. e. a. b. i. l. e. s. m. o. r. a. l. i. s. n. o. u. i. s. q. u. a. e.
s. i. m. p. t. o. r. u. s. o. f. u. s. a. s. i. t. u. n. o. s. e. n. s. u. i. q. u. i. b. u. s.
a. p. t. u. s. i. p. u. e. r. s. u. i. c. o. l. a. u. i. g. e. r. e. t. m. e. c. h. i.
m. e. t. p. i. i. m. e. n. s. i. u. r. t. a. h. i. s. m. e. n. u. i. c. u. i. e.
s. i. a. u. n. t. s. u. r. t. e. s. i. b. c. e. t. o. r. u. m.



D. n. o. s. e. t. h. e. n. o. s. c. a. m. m.
mauicel. i. n. e. t. h. e. n. e. c. h. m. a. n. u. s. a. l. e. l. a.
m. e. c. h. n. o. c. s. e. m. d. a. m. n. a. p. h. e. t. h. - f. i.
l. i. j. i. a. p. h. e. t. h. g. o. m. e. r. m. a. g. o. r. m. a. t. e. n.
e. t. i. a. u. a. m. t. a. b. a. l. i. m. o. s. a. c. h. t. h. a. l. p. o. i.
i. o. s. i. l. i. j. g. o. m. e. r. a. s. t. e. n. e. c. e. m. p. h. a. t. h. i.
r. h. o. g. o. m. a. s. i. l. i. j. a. i. r. i. a. n. b. e. l. i. s. a. e. t.
e. t. c. h. a. r. i. s. c. e. r. b. u. n. i. c. o. t. a. m. m. s. i. l. i. j. i.
d. a. m. d. u. s. i. m. e. s. t. a. m. p. b. u. t. h. i. c. h. a.
n. a. m. s. i. l. i. j. a. i. r. d. u. s. s. a. l. a. r. e. u. l. a. i.
s. a. b. a. t. h. i. i. c. h. a. m. a. i. c. a. b. a. t. h. a. c. a. p. o. i.
s. i. l. i. j. i. c. h. e. m. a. s. a. l. a. r. e. u. a. m. C. h. u. s. a. i. r.
g. e. n. u. i. t. n. e. m. i. o. t. h. i. s. t. e. e. p. i. t. d. e. p. o. t. e. n. t.
i. n. f. i. n. O. x. e. s. t. a. m. u. e. r. o. g. e. n. u. i. t. l. u. d. i. m.
e. t. m. a. m. m. i. a. l. a. b. i. m. i. n. e. p. t. h. o. m. i. i.



MANUSCRIPT No. 44 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

LIBER TROJANUS. C. 1350. VENETIAN

THE volume from which the next four facsimiles are taken is one of a very rare and interesting character. Italian lay books of the fourteenth century profusely illustrated (the present volume of 88 folios contains no fewer than 176 pictures) are not often seen, and this particular MS. is proved to be of Venetian origin by a number of faintly written instructions to the illuminator, which have by accident not been erased, and which are in the Venetian dialect.

The pages reproduced are as follow:

PLATE XXII, f. 23^v. Here to the left may be seen Helen, mounted on a gray horse, as she approaches the gate of Troy and is received with a blast of trumpets. On the right of the picture she is married to Paris by a priest in a cope in the presence of King Priam, and of Cassandra, who stands in the gateway in an agony of grief. Note the strong marks of Venetian architecture in the twisted columns, windows, etc. Of this page two reproductions are given, the gray by Mr. E. Walker, the brown by the Autotype Company.

PLATE XXIII, f. 38^v. In the first of these two pictures four Greek ships are about to touch land at Troy. In the second their landing is being resisted by the Trojans, two of whom charge out of the city gate on horseback.

PLATE XXIV, ff. 20^v, 22^v, 47^v, and 2.

F. 2 represents a council under a canopy. King Peleus gives audience to Jason.

F. 20^v. Scene at Argos. A temple of Venus, whose image stands between two twisted candles, lighted. Helen crowned in front. Four Trojan ships, with gangways put out, ready to carry away Helen.

F. 22^v. A specimen of a fight between Greeks and Trojans, of which there are numerous examples in this volume. Here the ships are apparently Trojan.

F. 47^v. A picture of a cavalry fight.

PLATE XXV, f. 73^v. The wooden horse is dragged into Troy by a crowd of men. Three tonsured priests follow chanting. A great aperture has been made in the city wall to admit the gilt horse. The above is the left hand portion of the picture. To the right the Greeks are shown sailing away from Troy.

F. 83^v. Peleus and Pyrrhus embrace in a cypress arbour. Ships with furled sails on the left.

F. 81. Orestes points triumphantly to Aegisthus, who is being dragged on a sledge to execution. Three men hang on a gibbet.

tuas preces admittam atque tue resistere nolim
tuta nulla sit potentia penes me et statim su-
bitas prorupit in lacrimas singultus quaz
itero sedare finonibus mirus est paus. Et
ea tandem a lacrimis resistente paus ab ipa
posat in humili uoce licentia et aduenien-
te sero paus eaz deseruit no minus blandi-
cio q̄ preciosis abazis habundanter. De
curso igitur noctis silentio adueniente di-
luculo Paus Ellenaz regis uestibz a pamo
sibi datis exornataz equuz mure pulcritudi-
nis in aurea sella et aureo freno decoratur
fecit ascendere ordinatisqz captiuis alijs in
quorū multitudine iuxta gradus eorū iubet
eorū procedere in multa militū Comitua.
Et demum ipe paris et deryphebus Ante-
nor et Eneas ac Pollidamas nec no et q̄
plures alij nobiles equos strenuos ascenden-
tes Reginar Ellenaz in apparatu et honore
marao comearunt. Et recedentes a thene-
don lentis passibz se dirigunt uersus tro-
iam et eis uenientibz iuxta Ciuitatez eaz
dem Rex puamus in multorū nobilium
comitua omīaz illis exiit salutans eis
et yllarū multū receptis accedit ad Ellenaz

dia in omni genere musicoz Rex puamus
p̄mo descendit ab equo et Reginar Ellenaz
pedes habens auras equi sui in multitudine
maiorū troie multa ueneratōe dēduat quo
usque ipaz in suaz excelsaz regiaz introducat.
Quid ultra magna sunt gaudia que du-
cantur ab omibz de Ciuitate troiana magna
sunt gaudia et festa que ob aduetūz pari-
dis et suorū qui cum eo inuolūmes redierit.
Illuascēte uero die sequeti Rege puamo
acceptante gratanter Paus Ellenaz in te-
plo paladis durat uxorē ob carū rei causaz
vniuersi troiani implant festā festis ga-
udiaz gaudys aggregant per dies octo co-
tinuos ludis et exaltationibz uacauerunt.
Quod postqz Casandre filie Regis motuit
Paudem Ellenaz sibi matrimoio necuisse
duras prorupit in uoces querulos uululatus
potenter exclamas et dicens. Ad quid
infelices troiani gaudia duatis de nuptye
pandis ex quibz uobis tot mala futura sunt
et p̄ que necez vram et uirore deplebitis fili-
orum quos in aspectu patruz uidebitis detru-
ctos et maritorū funebz inuoluate intue-
buntur uxorē. ha Sublimus Troia x



uotis affectibz ieta f. re suscipi
uobis placidis humiliter se sub
uenientibz ego ex eo ciuitate
populi infamia con
fluxe. gaudia allebrians imesa tripu

dius precipitatura nimis in imple subue-
pibus. Uha misere matres quanto dolore
uiro corduz claustra serabitis atqz de par-
tibus vuz uiscera euelli uidebitis men-
bratim membra disjungi. Uha misera hecuba

suas preces admittam cui tue resistere nolum
 cui nulla sit potentia penes me et statim su-
 bitas prorupit in lacrimas singultus quaz
 utro sedare sermonibus miratio est paus. Et
 ea tandem a lacrimis resistente paus ab ipa
 posat in humili uoce licentia et aduenien-
 te sero paus edz deseruit no minus blandi-
 ois q̄ preciosis abaius habundanter. De
 autp igitur noctis silentio adueniente di-
 luailo Paus Ellenaz regis uestibz a pamo
 sibi datis exornatur equuz mure pulcritudi-
 nis in aurea sella et aureo freno decoratur
 feat ascendere ordinatisq; captiuis alijs in
 quoro multitudine iuxta gradus eoz ubet
 eoz pcedere in multa milituz Comitua.
 Et demur ipe parus et deyphebus Ante
 nor et Eneas ac Pollidamas nec no et q̄
 plures alij nobiles equos strenuos asenden-
 tes Reginar Ellenaz in apparatu et honore
 marao comearunt. Et reudentes a thone
 don lentis passibz se dirigunt uersus tro-
 iam et eis venientibz iuxta Ciuitatez eaz
 dem Rex puamus in multo nobilium
 comitua outaz illis exuit salutans eis
 et yllaz uultu receptis accedit ad Ellenaz

dia in omni genere misfano Rex puamus
 pmo descendit ab equo et Reginar Ellenaz
 pedes habens aureos equi sui in multitudine
 maioro troie multa ueneratoe deduat quo
 usque ipaz in suaz excelsaz regiaz introducat.
 Quid ultra magna sunt gaudia que du-
 cantur ab omibz de Ciuitate troiana magna
 sunt gaudia et festa que ob aduetuz pau-
 dis et suor qui cum eo incolumes rediere.
 Illuascence uero die sequeti Rege puamo
 acceptante gratantez paus Ellenaz in te-
 plo paladis durat vxores ob au rei causaz
 vniuersi troiani implant festis festis ga-
 uidia gaudijs aggregant per dies octo co-
 tinuos ludis et exalarationibz uacauerunt.
 Quod postq; Casandre filie Regis innotuit
 Paudem Ellenaz sibi matumoro necuisse
 duras prorupit in uoces querulos uululatus
 potenter exclamas et dicens. Ad quid
 infelices troiani gaudia ducatis de nuptijs
 patris ex quibz uobis tot mala futura sunt
 et p que necz vram et uroz deplebitis fili-
 orum quos in aspectu patruz uidebitis detru-
 ctos et maritorz fimeubz uiduate intue-
 buntur vxores. ha Sublimis Troia x



oua deuotis affectibz ieta fronte susapi-
 ens na in uerbis placidis humiliter se sub-
 misit. Peruenientibz ergo ad Ciuitatez
 portaz ubi multitudo populi infinita con-
 fluxerat gaudia allebrians imesa cupu-

dius precaturatura nimis q̄ impie subuefa-
 peubis. Cha misere matres quanto dolore
 vroz cordiaz claustra serabitis aut de par-
 tubus vuz uiscera euelli uidebitis men-
 bratim membra disungi. Cha misere uox la

mittunt. primo igitur sternerunt procedere naues
Centum extensis uelis signis uentilantibus et
uiculis bellas etiam in eis castellis creptis et
et multo armorum tumultu munus subseque
ter: uero faciunt insequi alias naues Centum.
Deinde relique per pelagus insequentes et per
ordine procedentes recto cursu nauigant uer
sus Troiam. Nec mora nauigantes in eis tro
iana littora uana conspiciunt et sub urbanas
indiq; stationes mox inspiciunt ipsam troiam.



Quare flexa gubernator remora ipsius troia
ne uelitis littoribus appropinquat in terram
descendere sattugetes. Troiani uero uidentes
naues ipsas iam cor litus et littora in tanta
multitudine attigisse subito in arma prosili
unt armati armatos equos ascendunt et no
expectata duas seu Regis eorum licentia iordi
nato cursu festinant ad litus. Greca uero uide
tes tantam militum copiam armatorum ad deffe
sione littoris aduenisse eorum multitudinem et
sunt mirati potiori tamen admiratoe sunt mo
ri uidentes illos tam strenue tam docte se ge
re sub tegminis armorum. Nullus igitur fuit
tam audax tam audax tam fortis iter eos
qui ad inspectione ipsorum troianorum multitudine
in uallante animi et trepidum non sufficeret.
Quia Greca non erant aliter in terram ha
bent sensum quod peritus ensus multorum

et letalis belli conflictum uniuersi arma capi
unt multa auositar resumpta. Quare prote
silas philatroz rex qui primus extiterat
in ordine nauum uenientium cum primis cetum na
uibz primus in multa animositate secum
terram attingere uuliter est conatus. Si multe
ex nauibz ipsis uictorum multa rabie impetete
uelis extensis in terram ueniunt quare multe
fragunt ex illis pro quod multos ex nauigan
tibus in illis mare uiuos obsorbuit et qui in
in ex eis puenire potuerunt in terra a troia
nis in multo martio puniuntur multorum
flagellorum acerbitate concussi timuit et heri in
ferentur ictibus dempsantur nubes in aere ex



emissione continua sagittarum. Viane aque lit
toris interfectorum cinore nubesunt et quorum
nece patere datur intelligi quatuor fuerit le
talis disensus grecorum in terram. Nunc legi
t exeatum aliquo tanta infelicitate tanto dis
crimine in terram hostium descendisse. Sed post
predictas cetum naues insequentes eandem in
eundem locum adueniunt non tam repete in
terram sicut prime fuerunt set uelis eam mul
ta comoditate depositis terram prima discretos
attingere sunt conate quare nauigantes in
ipsis in terram descendere iam anelant quare
troiam amata manu reapiunt uuliter pro

suos alios in forma preceleso quem ut as

FOL. 20^v

Erat enim in castro ipso multos quidam

FOL. 22^v

an cotiduoos multi ntra hectorer ifulta
rent Achilles equis sum, festinus ascendit

FOL. 47^v

FOL. 2



FOL. 73^v



FOL. 83^v



Elcomestru pp obyrburz a se tucpit' uno fu

FOL. 81

MANUSCRIPT NO. 90 (CATALOGUE, H. Y. T. MSS.
SECOND SERIES)

PONTIFICAL OF ANDREA CALDERINI. c. 1380.
NORTH ITALIAN

ANDREA Calderini was Bishop of Ceneda, a small town at the foot of the Venetian Alps, about forty miles north of Venice, from 1378 to 1385. The MS. passed afterwards into the hands of another Bishop whose arms, *a stag's head cabossed and a chief argent*, have been painted over earlier work throughout the volume.

Ceneda is now merged in the neighbouring and larger modern town of Vittorio. When I visited the place in 1901 I saw the arms and dates of all the Bishops displayed in the sacristy, but the stag's head was not there and the Calderini arms were quite different. Mr. A. van de Put tells me that the stag's head arms are those of an ancient noble house of the Bourbonnais and Forez, Meschatin de la Faye. He can find no bishop of the name among the French sees. But there were some Chanoines Contes de Lyon and they had mitres. Perhaps this volume was owned by one of them. At any rate it is clear that it was admirably written and illustrated for Bishop Calderini and ought to have been kept carefully for ever in the picturesque Cathedral of Ceneda. I give eight specimen pages in facsimile. Of these, five exhibit the painted decoration of the period in North Italy, and are good examples of bold colour-design, and figure-painting, and the remaining three are the work of one of the most skilful penmen whose graceful designs have come down to us, and whose extraordinarily varied patterns displayed on many pages give a unique value to this book. I know nothing like it in any public or private collection.

PLATE XXVI, f. 1. A large letter S with picture of a confirmation. A bishop, behind whom stand three clerics holding his mitre, his crozier, and two vessels of oil, anoints with his thumb the forehead of a child held in the arms of a woman. A rich Italian border surrounds the page.

PLATE XXVII, f. 6^v. Low down to the left is a picture of a mitred Bishop blessing a paten. On the altar in front of the Bishop are a candle and a book. The paten is laid on a towel with fringe and a deep pattern of lines of various colours, such as one still buys in Italy. Four young clerics with crozier and two oil bottles stand behind the Bishop. Two graceful twisted Venetian pillars frame the picture on either side.

PLATE XXVIII, f. 14^v. A bishop sprinkles holy water over a picture of the Virgin and Child. The usual clerical attendants, one with a vessel of holy water.

PLATE XXIX, f. 51. One of the many pages of the Pontifical, adorned with patterns in pen-work. The capital K is in dark blue and red, the rest in faint, delicate tints.

PLATE XXX, f. 72. A similar page of pen-work.

PLATE XXXI, f. 107^v. The Pope, attended by four dark-haired Italian cardinal-bishops, places an imperial crown on the head of the Emperor, who has long hair and a beard. Attendant on the Emperor are a number of stalwart youths with long curling flaxen hair. The Emperor has a mantle of purple and gold, the Pope a crimson cope.

PLATE XXXII, f. 109. Another specimen of the pen-work ornamentation.

PLATE XXXIII, f. 115. The Pope places a crown on the head of a kneeling queen. Her head is covered by a white veil, gold-ornamented.

De crismantois in fronte pueris:..

Quoniam puerus in fronte crismare
uolēs patris eius amicti. stola plu-
uiali albi coloris 7 mitra. premit-
tit ad monitōes prout dicit. m. t. de in-
sit. andis poch. deinde loto prius 7 tēso
pollice dextre manus. cōfirmādois genu-
a flectētibz. 7 uinctis ante pectus manibz.
stas mitra deposita. uinctis similiter an-
te pectus manibus dicit.

[illegible]

clialia sortiti sunt. quodque caueat ne propter culpas
suas illa perdat. et quod habitu honesto bonisque
moribus atque operibus deo placere studeat.

De patene et calicis consecratione.

Quoniam ad consecrationem vel benedictionem
calicis vel cuiuslibet instrumenti seu orna-
menti ecclesiastici pertinet uolens. debet semper
orans circa collum habere. et si mitram tenuerit
debet illa deposita hoc agere. Quicunque autem
capitalia agit. capitalibus non sacerdotalibus debet
esse parauis ornatus. In patene igitur conse-
cratio. hoc modo procedit. Incipit. **A**d
uictorū nūz in oīe dō. postea dicit absolute.



Quoniam patene dicitur.
Remus
fratres dilec-
tissimi. in
dumne gratie benedictione
consecrat et sacrificet
hanc patenam. ad con-
figendum in ea corpus

eternitatis. et ut eos temporaliter florentes gloria
muniat. ad perpetuam redemptionis coronam.
et ad regna celestia potenti uirtute producat.
Propter propter salutem sanguinis cum per ipsum da-
tores qui seipsum dedit redemptionem pro multis.
qui se hostiam pro delictis offerre dignatus
est. qui exaltatus in ligno crucis sue. prin-
cipatus et potestates humiliavit. Qui
tecum fructu consecret throno uiridissolu-
bili connectione spiritus sancti. per infinita secula
seculorum. R. Amen. ¶ De benedictione ymagis



Benedictio ymagis bte asne.
bte mane fit hoc modo. ¶ Pontifex
enim dicit. Aduertimini in uocem domini.



Unus uobis. ¶ Quo-
modo mori incipiat scho-
la prosequente. a.



Libanum

lectio. s. Angelus domini. Quibus dictis
uocant subdiaconum. diaconum. et presbiterum simul per
archidiaconum hoc modo. **A**ccedant qui
ordinandi sunt. subdiaconum. diaconum. et presbiterum.

Veniunt igitur omnes quilibetque ueste suscipi-
endo ordinem agnoscere. prout infra dicitur. can-
delas accensas in manibus ferentes. primoque
veniunt subdiaconi ordinandi ponentes se in pre-
bitio in parte aquilonum. Secundo diaconi
ponentes se in australi parte. Tercio presbiteri ponentes
se in medio presbiterii ab oppositis altari-
bus. Tunc pontifex mitram in capite tenens ac
ambit super faldistorum in superiori gradui
altaris paratus. Et ministri ac omnes ordinan-
di hunc inde super tapeta prosternunt ad terram.

Et scola inchoat letaniam. quam tamen alii soli in or-
dinando diaconorum et presbiterorum dicit. s. melius est sic.

Red. **X** pcel. **D**ices.
X pcel. **X** pcel. **X** pcel.
Pater de celis misere nobis.

ant dicēs cuilibet. **S**tola innocentie uidu
at te domnus. Et mox intra unūquisq; ad
ep̄m sigillatim accedit. ponēs manus suas
uictas int̄ m. m̄ ep̄i dicētis cuilibet. **P**ro
mittis michi 7 successorib; meis reuerentiā
et obediētiā. et ille respōdet. **P**romitto.
et hoc nisi alteri sit subiectus. **E**t tūc pōtifer
tenēs sic manus illius int̄ suas. osculatur
unūquēq; mox dicēs. **P**ax dñi sit semp
tecū. et ille respōdet. Amen. **H**is expletis
et omib; ad ordines suos reuēsis dicit ad eos.

Quia res quā tractatum instructō
estis satis p̄clōsa est fr̄es kn̄i: mōx
o uos diligēter et honeste. totius missę ordi
nes. 7 hostię consecratōes. 7 fractōes atq; com
muniōes. ab alijs i. d. doctis sacerdotib; disca
tis. priusq; ad celebrandū missā accedatis.
pō hęc pōtifer cōuētiat̄ ad alt. nē 7 c. ita t̄ coi
o. 7 d. h. om̄io p ordinatis. s̄b uno. p dñz.

Quia cum post cōmuniōem missę. p̄cōm.
vos tunc domine reficias sacramētis:

explorat

no in car

*monitio fieri p̄mot
in non car*

post coio 7 illa dies

bulis et processionali deducat usq; ad gradus
basilice sã petri. cantantibus uniuersis. R.



Ecce ego mitto angelus meus &c.
Cameranus cū missilia spgentib;
ante ipm. & prestō urb̄ gl̄oriam
pferēt. Cum uenit ante basilicā



cis canonicis et civibus. R. **D**omine amas
me. Et cum ad hostium basilicam principis aploz.
pervenit quod porta angelica nuncupatur. deducit
tibi cum hinc inde comite lateranensi palatii
et primicerio iudicii romanorum. Albanensi episcopo
ante ipsam portam angelicam. hac frater cum benedictione
effundat. V. **D**ominus nobiscum. R. Et cum spiritu tuo.

Deus in cunctis corde corda sunt oratio.
regum: inclina ad preces humilitatis
meae aures meae tue. et impatori nostro famulo
tuo. si regnum tue appone sapientie. ut auster
de tuo fonte consilii. et tibi placeat. et super
omnia regna preceat: p. Cum autem intra ec
clesiam in medio rote pervenit. portuensi episcopo hac
frater cum oratione decantet. V. **D**ominus uidebit. R. Et oratio.

Deus inenarrabilis auctor mundi. con
ditor generis humani. gubernator impe
rii. confirmator regni. qui ex utero fidelis
amica patriarche habrae prelegisti regem sedis
profuturum. tu presertim reges cum executione su
a. per intercessionem omnium sanctorum ubi bene

ecclesiasticas quod mundanis resideat. **I**ste; ben-
dictio regine vel imperatricis. Ad ingressum
ecclesie in medio rote episcopus hostien(sis) dat super ca-



ad omnes semper. **H**anc orationem.
ne des: fons origo totius bonita-
tis. qui femina seculis fragilitate
nequaquam reprobanda animis. Et di-

gnat copula
to potius di-
gis. et qui infi-
ma mundi eli-
gitur: tota que
que confitetur de
circumstantiis. quique
etiam glorie virtu-
tisque triumphum
in manu vidit



femine ob hoc uti uice plebi de hoste scissio
transire uoluit respice quod ad peccata humi-
litas tua. et per hac famulas tuas. si. quia super
placita tua omnes in reginas vel imperatrices eli-

MANUSCRIPT No. LXXXIX (CATALOGUE, H. Y. T. MSS.
THIRD SERIES)

SECRETA SECRETORUM, TESORO OF BRUNETTO,
LATINI, ETC.

THIS volume was written in 1425 by one *Bartholomeo de Lorenzo da Fighine*, and is a distinctly Florentine production. The only illuminated portion is the Tesoro, of which an abridged text is given (ff. 42-85). Several pages are missing, and the volume only holds its place because I have no better example of Florentine work of the first quarter of the fifteenth century.

PLATE XXXIV, ff. 50^v and 51. To the left is a little picture representing the beginning of idolatry. Some persons in red, blue, and yellow are adoring a nude idol.

To the right Nimrod, behind whom stands an armed guard, directs the building of Babel. Below, Zoroaster, the inventor of magic, beckons to two demons, who are horned and winged. Zoroaster, called in the text Canoaster, stands in a magic circle and holds a red book.

PLATE XXXV, ff. 56^v and 57. To the left, Moses, old and bearded, standing in a boat addresses Pharaoh's daughter. Below he shows a scroll to a group of Israelites.

To the right, Zedekiah kneels before King Nebuchadnezzar. He is bound, and an executioner is blinding him. Below are three long-bearded prophets.

PLATE XXXVI, ff. 60^v and 61. The death of Jeremiah. A wolf-like dog tears his arm, and a man is stoning him. Jeremiah has a glory round his head, a scroll in his hand. The text says, "*fugittato in uno lago e fu fatto mordere a cani et alla fine fu allapidato in egypto.*"

To the right (page 61), the prophet of Jaddo (1 Kings, 13) is being devoured by a lion. Below, Tobit, nimbed, stands in a grave carrying the corpse of a Jew. Still lower in the page Nebuchadnezzar superintends the execution of the three children. The third is being thrown into an arched fireplace.

PLATE XXXVII, ff. 63^v and 64. John the Baptist, in a purple mantle over a beast's skin addresses a seated group. Below, a Roman emperor in plate armour (Vespasian or Titus) on a white horse brandishes a sword. On his shield are the letters "S.P.Q.R." Three armed Jews ride away on the right.

On page 64 Saint John the Evangelist on Patmos, with a book on his knee, sits writing. On the mainland are seen the seven churches.

ra intorno l'x millia passi Et latore dubio era lo quadro
quadro. x. lege di ciascuna legua era quattro passi. male
mura di argentea cinquanta cubiti et ce naueru maueru
d'altezza. onde ciascuno cubito era d'el passo era due. Et po
l'altro era d'el regno degli assiri. ma io sono qu'el d'egyptio
Onde bndi; che si della generatione d'indioce. Et si d'au
mau re 7 tennelo in tutta l'asia. ma. Et lo regno la mauer
sine fu uno suo figliuolo. Et fu uro che a lora figliuolo d'indio
a lora comunicaua in quello paese una cultura. ma l'ore nuno
tulla compie a lora. Et alla gente grande. Et l'ore era del
suo regno. Et l'ore fu appellata mauer. Et l'ore se nu
no d'egyptio. Et l'ore era in l'asia. Et l'ore era in l'asia. Et l'ore
Et l'ore era in l'asia. Et l'ore era in l'asia. Et l'ore era in l'asia.

A black and white illustration of a man in a long robe and hat, holding a staff, standing next to a large, dark, textured object that resembles a giant's foot or a large animal's head. The man is on the left, facing right, wearing a long, dark robe and a hat with a brim. He holds a staff or stick in his right hand. The large object on the right is dark and textured, with a prominent, curved shape that could be a foot or a head. The background is plain white.

oltre malage parole ce-
malage ch'è. Quasi et
molte altre cose furono n' il-
perne due etabi del secolo che
fini nel tempo di abai. On-
te alquanti dicono che qsta
seconda era del secolo duo-
v'oy lxx anni ma quelli che
sapiessino alla uerita dicono
che dal primo ifino ad abai
sicte. o. cc. ii anni.

uise iacob et allora fu benedetto et figli cambiato lo suo no
me et fu appellato isrl. cio e. puncipe di dio. iosep fu uenduto
pogli frati et in fine fu grande maestro nella corte di faraone
re degypto. Et quando lagrande fame fu i terra sliu fece egl
uenire el padre co tutti suoi frategli che poi dimorano i egi
pto i fino al tempo di moyses secondo chel conto dua qui a
presso. Tantiato frate di iosep figliuolo di iacob ingenero
capit nacque aram. Di aram nacque moyses. Et quanto
moyses fu nato lamadue ilanchuise diligentement in uno



uafello et quollo i uno
fiume corrente loquale
era presso. Et questo fece
ella p che uno altro re pha
raone che era stato dinan
auca comandato che tutti
gli figliuoli maschi delli
ebiei fussino gittati nel
fiume et le figliuole femi
ne fussino guardate et nu
trite. Et alla nuera di q
uel fiume lo trouo la figli

uola di pharaone chello cauo dellaqua et fieslo nuticare co
me se fusse suo figliuolo stato che moyses tanto uale adire
quanto aqua. et quando moyses fu in eta di xxxv. anni egl me
no tutto il popolo di isrl
fiesu degypto nella terra
che uio auera promessa
ad abraam cio e la terra
di promissione infino al
luscita che figliuoli d'isrl
fessiono degypto si ette cccc
xxxv. anni. Et cosi fu moyses
maestre et signore del poplo
di isrl plu uolonta di dio



et allui diete ellu la legge i monte sinai et comandando che ella fu
sse bene obsequata. Et dopo la sua morte furono molti altri go
uernatori del popolo di isrl i fino nel tempo di dauid che nesi
re et signore. Et cio fu a doi. xxxv. anni presso a iudica degypto.
Et allora ette fine la terra et de desecolo. Et era la terra des
so che disfatta. Et creca el suo figliuolo aramato et acquise
ato el regno del re latino. Et capitate che la terra et de des
so abraam i fino adauit duzo i babilonia. Qui dice

Delle cose che furono nelle a quarta eta del secolo.

La quarta eta comincio allora che sicut re babilonia
fu manto et dauit ne fu re. babilonia fuo signore
kolui che fu cosi pieno di fiero et di spueria et che fu
to et fece ut tempo di uersaleni. De ne fiero molti altre re



luno dopo laltro i fino a
tanto che egualia ne fu.
Et quando egl ette regna
to i fino a xxxv. anni manto
donosor di cui lo conto i
la qua adueto iopose et
cauogli gli occhi della te
sta et menollo p uisione
babilonia la o i re
altri iudei che furono le
genti che erano in babilonia
re fu allora asse et iudei
na fini la quarta eta del
secolo. Et nella quarta
eta furono gli profeti
cui le scripture ytrano
Et remanda fiesi i re
fignore. Et sapate che
quo tale era in babilonia
quando gli iudei erano i
gione i babilonia et uenisse et a duzo i re. anni

genti che erano in babilonia
re fu allora asse et iudei
na fini la quarta eta del
secolo. Et nella quarta
eta furono gli profeti
cui le scripture ytrano
Et remanda fiesi i re
fignore. Et sapate che
quo tale era in babilonia
quando gli iudei erano i
gione i babilonia et uenisse et a duzo i re. anni



gione i babilonia et uenisse et a duzo i re. anni

comandato dario che egli mantenesse uigilanza et egli si fece nella sua fanciullezza cominciare a predicare et trarli del peccato et condurceli a iusticia. molti mali furono fatti dal cuore del popolo. Che egli fu messo in carcere et fu gittato in uno lago et fu fatto morire acini. Et alla fine fu allapudato in egypto. Et fu sepolto laouue elre pharaone staua. Et la sua sepultura e in grande uicinita tra quegli egypto impcio che egli uenisse quegli egypto da iudaea.



Di ezechiel profeta et di sua uita.

Ezechiel tanto uale adire quanto forza di due frate et fu huomo sacerdote et buono profeta. Ma egli fu per iouachin suo re preso et menato i babilonia cogli altri iudei et messo i prigione che uerano et egli profeto i babilonia et biasimo quelli di babilonia della loro maluagta et ma lo popolo di israhel lucifero atradimento po che egli gli apertenda di male cose che egli faceano. Et fu messo nel sepolcro di moe che ette nome ausafat nel campo degli morti.

Di daniel propheta et di sua uita.

Daniel tanto uene adue quanto iudicio di dio. huomo amabile. Elli fu nato dell'agnaggio di iuda. Et usu di antecessori furono nobili sicome re et sacerdoti. Et fu menato i babilonia collo re iouachin quando egli fu preso collo tre frati. Et la fu egli principe et signore di tutti i caldei. Elli fu huomo gratiofo et digna bellezza. Ette uno nobile consiglio et fu pfecto nella buona fede et i cognoscenza di sagre cose. Et si uetua p uirtu di dio quelle che uenue doueano.

Di achias propheta.

Achias fu profeta della cuta delia. Elli disse dilugo tempo dinanzi al re salomone che egli abbandonerebbe la legge di dio p una femina. Et quando fu morto

si fu sepolto in terra allato a una quada.

Di iadco profeta.

Iadco profeta nacque i iudaea et fu mandato a ierusalem che sacrificaua elre alle adie et fugi tutto che dimorasse collui ma egli nullo se et pinto gli adie et ch'uo



ando egli tornaua uno leone lo strangolo et poi fu sepolto in betlem.

Di tobias.

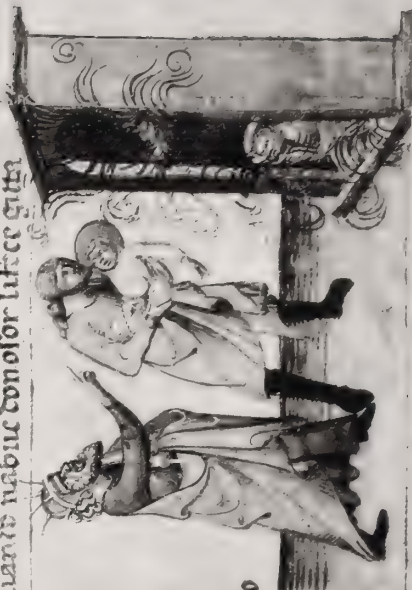
Tobias uale tanto adire quanto bene di dio. Et fu de lignaggio di neptalim et

nacque della terza di chial et delle religioni di galilea salua nasat lopre et pco fu egli chacciato di nuniue. Elli fu gusto in tutte cose. Elli daua cio che potena apueri et apugioni et Elli sepellua emorti colle sue mani. Poi auocolo per strico di rondine che gli uenue negli occhi ma infine gli rende lauduta daua a x. anni et dielli grandi ricchezze. et quando fu morto fu sepolto in nuniue.



Delli tre fanciulli che nabucodonosor fece mettere nella fornace i tre fanciulli furono tutti nati di reale schiatta et fu ardente. Sono di gratiosa memoria et suoi discentia et parla di della se didio. Et quando nabucodonosor lusse gitta

re nel mezzo della fornace ardente no ardeano etli miente anq si spense il fuoco cantando et glorificando domenedio et no fece loro nullo male. Et quando etli passaro



a questo herode suo padre si fece assai giuocbi et iollaggi et piacque
e tanto a herode che ella disse si tu demandarai chando l'averai
delmo reame sullo auerai.

allora ella lodasse alla ma
dre. Et ella che odiava iohi
baptista. per auca bualma
to herode che lateneua cotro
aragione fidusse che ella chi
cedesse lo capo di iohani bap
tista et portasselo allora. Et el
la silli mandò incontinenti
herode. siglielo tosse et fu sepo
lto in iherosolima dipalastina iornale eua fu gra appiata l'anima
e fieda herode et anparz l'appellata augustinus i greco p' quicqu
puellare augustinus che fu apunto imperadore di roma.

Di scō iacopo alpho apostolo.

Alpho alpho apostolo si fu figliuolo della seconda maria
fuora della madre di xpo et uxo fu apellato frate di xpo
sopra nome che eli lo somigliava molto somigliando lo
suo nome che eli lo somigliava uale tanto adire quanto uxo
Et così era chiamato in soprannome alcuna fiata eli fu uelco
uo di ierusalē et fu di alte nature et era schizo antra ad apo
stolo p' torcagli ieresso. Et alla fine quando iherosolamo cude
mente et fu sepolto allora antra p'ra et uxo uelco che p' que
sta ragione uelco salē fu
destrutta. Che da lui al
ceto temp' in uenicio
di roma due imperato
lato a uespasiano che era
luno padre et laltre figliu
olo cō grandissima gente
et assediaron uelco salē
quattro anni et cōdussogli
atal fame che lamadre et



mancho il figliuolo. Et alla fine giupresono et feciono uolero gra
te uccisione et grande stratio. Che sicome uxo fu uenduto xxx da
nari così ne uidero ellino xxx. adanaro. Et la festa d'el suo nati
mento eis e della sua fine che la fine degli sancti edetto natiu
to sic p' calendi d'imaggio. **Di iuda apostolo frate di iacopo.**

Da apostolo fu frate di questo iacobo et chi li chiamaua uida
elli fu de xy apostoli et frate di xpo. eli andò apredicare lo
euangelio in tutto potania romana et iherosolima. et conuen
ti quelle crudeli genti et maluagie che ueriano et alla fine fu
martirato et ucciso. Et poi fu sepolto nella citta di iherosolima che
la nome iherosolima. et giorni d'ora antra giulanti.

Di scō iohi apostolo quangelista.

Ohan euangelista si fu figliuolo di cebedeo della tri
mania et fu frate di xpo et uxo questo iohi euangelista si fig
ura et similitudine d'angelo et sopra stette tutti gli altri in
altri. che allora che eli si apose in sul petto di xpo. allora ten
elli come una fortezza tutta di uirtu et della fortezza
delo euangelio uo lano molto che infigliarli d'iscetoli ac
comando allui solo lamadre sua quando eli prendea i scoli ero
ce uelco salē et quando eli fu scacciato nelly sola di pal
nos si fece eli libro che si chiama lo apocalipsi. Et poi che
lo imperatore dominano
mon quelli che lui scaccio
elli sene p'ra et uenione
i effesio. et la fece eli loul
tuo euangelio. l'istoi in
racoli fuoro et ali et el
li muto leuerge delloscol
fine oro. Et fece le pietre
dellacqua corrente preuo
se. Una dona uelco salē
ta morta la uelco salē et
che uelco salē et uenione
et alcuno d'oro. Et uelco salē
et alcuno d'oro. Et uelco salē



et alcuno d'oro. Et uelco salē
et alcuno d'oro. Et uelco salē
et alcuno d'oro. Et uelco salē

MANUSCRIPT No. 46 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

ARISTOTELIS ET ALIORUM TRACTATUS. c. 1450.
FLORENTINE OR CENTRAL ITALIAN

PLATE XXXVIII. The binding of this volume is noticeable for its fine condition and handsome semi-oriental, Venetian, pattern. It is of black leather (said to be camel's hide) over boards, with gold dots and rings.

PLATE XXXIX, f. 1. Initial, with Aristotle writing. A very lovely border in grisaille of birds, flowers, foliage, etc. At the bottom a blank shield. Two nimbed angels support the inclosing wreath.

I know no Italian grisaille work so delicate and tasteful as this, and had always looked upon it as Florentine till Mr. Fairfax Murray suggested Foligno or somewhere in the Umbrian Marches as a probable place of origin. We shall not know until some work by the same hand is discovered with more certain *provenance*.

PLATE XL, f. 2. Similar border, with dragon, owl, pomegranates, etc.

PLATE XLI, f. 2^v. Similar border, with old man at the top reading a scroll, and a pretty initial O with a cupid.

PLATE XLII. f. 45. Similar border (there are ten of these bordered pages in the volume, which contains eighty-three folios). Initial P, with a clown depicted. At the bottom a genius blowing a long trumpet.



DE PROLOGO CVIVSDAM

DOCTORIS INCONSIDERATI

ONE ARISTOTILIS

DEVS OMNIPOTENS

CVSTODIAT REGEM

NOSTRVM GLORIA

CREDENTIVM ET

confirmet regnum suum ad timendam legem di-
uinam suam et perdurare facit ipsum ad exaltandū
honorem eius in laude bonorū. Ego siuis sed meus
executus sum mandatum michi iniunctū et dei ope-
ram ad inquirendum librorū moralium in regimi-
ne domini qui nominatur secretum secretorū quem
edidit princeps philosophorū aristotiles filius nico-
maci de macedonia discipulo suo magno imperatori
alexandro filio philippi regis grecorū qui alexander
dicitur duo cornua habuisse. Hunc quidem librum
composuit in sua senectute et uirtutum corporaliū
debilitatus postq̃ non poterat cotidianis laborib⁹ et
uirū discriminis tolerare nec regalia etiam ne-
gotia exercere quia alexander constituerat ipsum
prepositum et magistrum quem elegerat et dile-
xerat multum eo qd̃ erat iur̃ sani consilij magne
litterature penetrabilis intellectus uigilans in-
legalibus studiosus in gratuitis morib⁹ et spiritua-
libus scientijs contemplatiuus causatiuus discret⁹

Si poteris illius terre mutare aerem atq; aquam
et insuper dispositionem ciuitatum, imple tuum
propositum, sin autē dominare super eos cum boni-
tate, et exaudi eos cum benignitate. Quod si fece-
ris fructuam habeo qđ cum dei adiutorio erunt tibi
subiecti ad tuum beneplacitum et preceptum, et p-
amorem quē habebunt in te dominaberis in eis
pacifice cum triumpho. Alexander igitur recepta
epistola adimpleuit suum consilium diligenter
et erant persēs magis ac magis obediētes suo
imperio q̄ alie nationes.

DE PROLOGO IOHĀNIS QVI

TRANSTVLIT HVC LIBRVM

IOHĀNES QVI TRĀ

STVLIT LIBRVM ISTVM

FILIVS PTICH LIN

GVARVM ITERPE

trator peritissimus et fidelissimus, inquit.
Non relinqui lochum nec templum in quibus
philosophi consueuerint componere, et deponere
sua opera et scripta que non uisitant, nec
aliquam habere noticiam de scripturis philoso-
phiis que non exquisiui quousq; ueni ad oraci-
lum solis, quod construxit esculapius, qui in quo
inueni quendam uirum abstinentē solitarium
in philosophia peritissimum, cui me humiliavi.

quantum potui seruiui diligenter et supplicavi de
note ut michi ostenderet secreta scripta illi ora-
culi qui libenter tradidit et inter cetera opus de
sideratum inueni per quod ad illum locum inera-
et tempore longissimo laboraueram quo habito cu
gaudio ad propria remeavi. Inde referens grates
multimodas creatori ad petitionem regis illustris-
sini laboravi studui et transtuli ipsum primum
de grecha lingua in chaldeam et de hac in arabica
in primis igitur sicut inueni in ipso codice transtuli
librum peritissimi aristotellis in primo libro res-
pondit ad regis alexandri petitionem sub hac forma.

SECRETIS SECRETORVM. ARIS-
TOTILIS. LIBER PRIMVS. INCI-
PIIT. AD ALEXANDRVM MACEDONIS
FILII GLORIOSIS-
SIME IVSTISSIME
IMPERATOR CON-
FIRMET TE DEVS

in uita cognoscendi in semita ueritatis et uirtu-
tis et reprimat appetitus bestiales et coroboret
tuum regnum et illuminet tuum ingenium ad
suum seruitium et honorem. Tuam siquidem epi-
stolam recepi honorifice sicut decet et plene intel-
lexi quantum habes desiderium de mea persona
ut tecum esset miraris qualiter possim abstinere
de te. Argueris me de tuis operibus parum curare



ROCERES SVNT.
ADITIO ET MVLT
PLICATIO REGNI.
PER IPOPOS HONORAT

Necuriam et ordinatur regnum in gradib⁹ suis. optima
vero ordinatio est et necessaria in eor⁹ gradibus
et dispositionibus ut non lateat a te propinqui co
ditio et remoti de numero ip⁹ et hec necessaria
ordinatio non preposita numero. Dico ergo ordina
tionem quadruplicem necessariam quando quili
bet locus in terra est quadruplex in ei⁹ differentia
s. retro et ante, destra et sinistra, sicut sunt sp⁹
mundi similiter quatuor, oriens, occidens, meri
dies, et septentrion. Sic ergo cuilibet preceptori qua
ta pars regni in eius regimine etiam si uis pluri⁹
sint. x. quo. x. sunt quatuor perfecta quomodo in
quaternarium est unum et duo intres quatuor.
Si ergo colligis hec faciunt. x. decenarius numerus
est perfectio eor⁹ que complectuntur quaternarius
et concordabunt in numeris. Sequitur ergo quilibet
preceptorem. x. vicarij, et sequenter quilibet uica
rium. x. ductores, et quilibet ductorem decem homi
nes. Omnes ergo homines in vniuerso sunt centum millia
pugnator⁹. Unde ergo indiges decem millium hominum
sive uiro⁹ seruiicio precipias conuocari ad expeditio
nem faciendam preceptore unum, unum sequitur etiam
ipm decem vicarij et uenient cum quolibet uicario
x. ductores et cum quolibet ductore. x. decani, et cu

MANUSCRIPT NO. XCII (CATALOGUE, H. Y. T. MSS.
THIRD SERIES)

PETRARCH: SONNETS AND TRIUMPHS. c. 1475.
FLORENTINE

THIS charming little volume of certain Florentine origin was thrown in as a makeweight when I was bargaining with the Battaglini family at Rimini for my Canterbury Apocalypse (No. 55, Second Series). The pictures contained in it, seven in number, are characteristic of the best period of Florentine art, and should be compared with the full-page pictures in the more splendid Petrarch written by Sinibaldi in 1476, Ital., 548 in the Bibliothèque Nationale, in which the border work is of exactly the same character.

The picture on f. 11 at the head of the Sonnets is given on the title-page of this volume of Reproductions. In it Apollo pursues Daphne, from whose head springs a bay tree. Doubtless this is symbolical of the love affairs of Petrarch and Laura.

PLATE XLIII, f. 151. The Triumph of Love. The car of Love, drawn by four white horses, and accompanied by a crowd of lovers. Cupid stands on a flaming globe, and shoots a fiery arrow from his bow. Petrarch sighs in the initial N.

PLATE XLIV, f. 163. The Triumph of Chastity. Her car is drawn by two unicorns, and is followed by lovelorn damsels. She waves a green banner charged with a white ermine.

PLATE XLV, f. 167. The Triumph of Death. His car, covered by a pall on which are white crosses, is drawn by two oxen, and passes over the bodies of many persons, among whom are a cardinal and a bishop. Death capers above with a long scythe and bat's wings.

PLATE XLVI, f. 173^v. The Triumph of Fame. Car drawn by two elephants. Fame sits on clouds above a globe, and is surrounded by a golden glory. She holds a sword in her right hand, a book in her left. A company of famous men, Samson, Hercules, etc., follow the car.

PLATE XLVII, f. 183^v. The Triumph of Time. His car is drawn by two stags, and is followed by two children, an old man, and a company of men and women. Time is old and clad in a black tunic. He stands on a globe and holds an hour-glass. Here, as in all these pictures, the landscape where seen behind the figures is of delicate beauty, abounding in cypresses and the soft hill scenery of Tuscany.



FRANCISCI PETRARCE TRIUM
PHORVM LIBER INCIPIT.

TRIUMPHVS PRIMVS DE AMORE



EL TEMPO CHE RINNOVA
IMIE SOSPIRI PER LADOL
CEMEMORIA DIQUEL GIORNO

che sup principio aſi lunghi marir
G iai ſole aſi auro ſiro & il ſero corno
Scaldaua & laſinculla diſtione
Correa gelata al ſuo uſato ſoggiorno
A mor liſdeggi el piano & laſtagione
Riccordato mauerino alchuno loco
Que ogni faſcio el cor laſſo ripone
ui fra l'erbe qua dei panger fioco
Vinto dal ſonne uen una gran luce
& dentro aſſai dolor con breue quoca
idi un uetoricoſo & ſommo duce
Pur comun di color chen camp de qua
Triumphal carro ad qn gioria

Quando uno puo' auol d'ine re
 Tanti spirti & si chiam in carceri re
 Quasi lunga pittura in tempo breue
 C'helpie' uia mangi & locchio torna acue



TRIUMPHVS II. DE PVDCITIA

QUANDO ADVN GIOCO FUI
 VN TEMPO QVIVI DOMITA
 L'ALTEREZA DEGLI DEI ET
 DEGLI HOMINI VIDI AL MONDO DIVI
 Io presi exemplo delor stati rei
 E accendo mio profecto lateru ntaie
 In consolar uasi & dolor mei
 Che' fo ueggio diu arco & dune
 Phebo percosso el quane' dal
 Lun decto aet laure hui pur mortu
 & ueggio ad un laccuol quione & dui
 E hamor pio del suo sposo ad morte sparsi
 Non quel deneta comel publico grido



TRIUMPHVS III DE MORTE

QVESTA LEGGIADRA ET
 OSA DONNA · CHOGGIE
 SPIRTO ET POCA TERRA ET
 GIA DI VALOR ALTA COLONN
 Torna uia con honor dalla sua giu
 Allegra uinto hauendo el gran nim
 che con suoi ingegni tu del mondo a
 Non con altre armi che col cor pudu
 & d'un bel viso & di pensieri sch
 D'un parlar saggio & d'honestate
 Era miracol nouo auer der quinn
 Rotte l'armi d'amore arco & sac
 & tal morto da lui & tal preso in
 La bella donna & le compagne ei
 Tornando dalla nobile uictoria
 In un bel drappello d'armi mistrech



TRIUMPHVS .IIII. DE FAMA



EL COR PIEN DAMARISSIMA
DOLCEZA · RINSONAVANO
ÀNCOR GLI VLTIMI ACCENTI ·

DEL RAGIONAR CHE ISOL BRAMA RAPZA

E c' uolea dir o di miei tristi & lenti
& più cose altre quando uidi allegra
Girfene lei fra belle alme lucenti ·

H' auera qual sol labendo humida & negra
Tolta dal duro uolto della terra
Riposo della gente mortal egra ·

E l' sonno · & quella ch' ancor apre & serra
El mio cor lasso apera eran partiti
chi uidi incominciar un'altra guerra
polimua or prego che mai ti
& tu memoria il mio stil accompagna
che prende a cercar di miei filati

Et per fermar sua bella intentione
 La sua tela gentil ordir cleante
 che tira aluer lauaga opimone
 Qui lascio & piu d'olor non dico anante



TRIUMPHVS V. DE TEMPORE

DEL THAVREO ALBERGO CON
 LAVORA INANZI SIRAC
 TO VSCIAL SOL CINTO DIRACCI
 CHE DETTO ARESTI ESICORCO PVA DIAZI
 legato un poco come fanno isaggi
 Guardossi intorno & a se stesso dixi
 che pensi. omai comen che piu cura haggi.
 Ecco sun huom famoso in terra uixi
 & di sua fama per morir non esce
 che fara della legge chel ciel fixe
 & se fama mortal morendo cresce
 che spegner si douea. in breue ueggio
 Nostre eccellente al fine. onde min cresce.

MANUSCRIPT No. 49 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

MARCI TULLII CICERONIS ORATIONES c. 1480.
FLORENTINE WORK

ORIGINALLY made for a member of the Medici family, whose arms (seven balls in this case) are on the first page.

PLATE XLVIII, f. 1. A beautiful border, with badges of the Medici, and a capital A inclosing a half-length of Cicero.

Among the badges are two capital letters A and G, flaming branches, etc. The work is of a high order, but the page is somewhat damaged.

MARCIVLII CICERONIS
PRO A. CLVENTIO ORATIO



NIMADVERTI IVDICES OMNEM

accusatoris orationem in duas diuisam esse partes;
quarum altera mihi mihi: & magnopere considerare ui
debatur inuidia iam inueterata iudicij Iuliani:
altera tantummodo consuetudinis causa timide

& diffidenter attingere rationem ueneficij criminum. Qua de re lege q
haec quaestio constituta. Itaq; mihi certum est hanc eandē distributio
nem inuidiae & criminum sic in defensione seruare: ut oēs intelligant
mihi me nec subterfugere uoluisse reticendo: nec obscurare dicendo. Sed
cum considero quomodo mihi in utraq; re sit elaborandum: altera par
quae propria est iudicij uestri: & legitime ueneficij quaestiois pmihi
breuis, & non magnae in dicendo contentiois fore uidetur. Altera autē
quae oratoris iudicij resota est: quae contionibus seditiose cōtatis
accommodata est: & iniquis moderatisq; iudicijs: perspicio q
in agendo cōtatis & inueteratis laboris sit habitura. Sed in hac tamē
difficultate, illa me res tamen Iul. consolatur: quod uos de criminib;
sic audire consueitis: ut eorum omnem dissolutionem ab oratore qua
tatis: ut non existimetis plus uos ad salutem & largiri oportere: q
tum defensor purgandis criminibus consequi & dicendo probare potuit.
De inuidia autem sic inter uos disceptare debetis: ut non quid dicatur
a nobis: sed quid oporteat dici consideretis. Agitur enim in criminibus
A. Cluentij proprium periculum. Inuidia causa communis. Quapropter
alteram partem causae sic agemus: ut uos doceamus: alteram sic ut o
remus. In altera diligentia uestra nobis adiungenda est: in altera fides
impionanda. Nemo est enim qui inuidiae sine uestro ac sine talium ui
rorum subsidio possit resistere. Equidem quod ad me attinet: quo mi
uertam nescio. negem fuisse illam infamiam iudicij corrupti. Negem
esse illam rem agitatam in contionibus: iactatam in iudicijs comemorari.

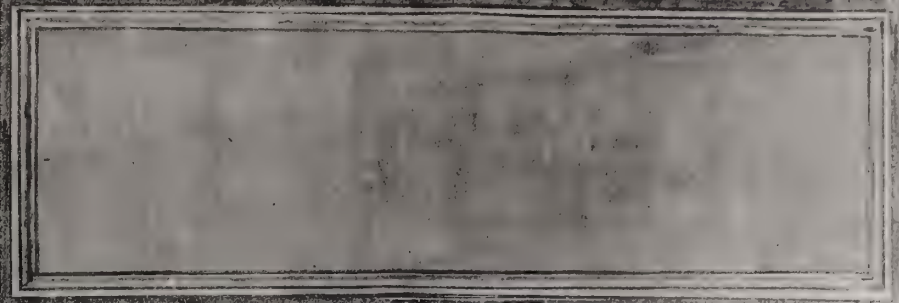
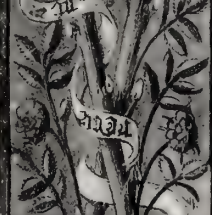
MANUSCRIPT No. 50 (CATALOGUE, H. Y. T. MSS.
FIRST SERIES)

CASSIODORI EPISTOLARUM LIBRI XII. C. 1510.
PROBABLY FLORENTINE OR ROMAN ORIGIN

PLATE XLIX, f. 1. A beautiful partial border. Above are the arms of Leo X, supported by two angels, below which is an oblong blank of blue, title not filled in. At the top of the border, to the left, are three plumes, white, red, and green (the future colours of United Italy), a large gold ring with a gem, and a scroll inscribed "SEMPER." In the centre of the same border is a medallion containing, according to Dr. James, a bow and ring with scroll and motto "SUAVE." The bow and ring look to me more like a yoke. Above it, within the medallion, is a capital N. This gold N, according to Dr. Biagi of the Laurentian Library at Florence, is frequent in Medici books. It generally means that the volume belonged to the Duke of Nemours, Giuliano, son of Lorenzo, and brother of Giovanni the Pope. Giuliano was born in 1478, and died in 1516. Exiled in 1494, he returned to Florence in 1512. In 1515 he married Philiberta of Savoy, and was made Duke of Nemours. He was therefore Duke of Nemours for one year only.

Lower down in the border is a motto, "LE TEMS REVIENT," which may have been taken by Giuliano as a motto during his exile—or may not. It is quite likely that the book being unfinished at the death of Giuliano may have come into the hands of Giovanni.

PLATE L. The binding of the "Letters of Cassiodorus," with the arms of Leo X, as originally made for his Holiness.



VM DISERTORVM
gratiam aut communibus fa-
bulis aut gratuitis benefi-
ciis nullis tamen ueris me-
ritis collegissem dicta mea
que in honore sepe positus
pro explicanda negotiorum

qualitate profunderam in unum corpus redigere suadebat
ut uentura posteritas & laborum meorum molestias quas
per generalitatis commodo sustinebam & sinceris consci-
entiae ineptam dinosceret auctoritatem. Dicebam dilectio-
nem ipsorum mihi potius fore contrariam ut quod modo
propter desideria supplicantium putabatur acceptum
postea legentibus uideretur insipidum. Addebam debere
illos Flacci dicta redolere qui monet quid periculi uix
precipitata possit incurrere. Respondendi celeritatem
cunctos uidetis exigere & creditis me in penitenda
proferre. Dictio semper agrestis est quae aut electis
sensibus per moram non comitur aut uerborum minime
proprietas explicatur. Loqui nobis commune datum
est solus ornatus est qui discernit indoctos. Nonus
ad scribendum relaxatur auctoribus mihi nec hora-
rum momenta prestantur mox ut coepero clamoribus
imminetur & festinatione nimia geritur ne coepta cap-
tus pagantur. Alter nos frequentia inuidiose interpel-
lationis exaggerat alter miseriarum mole castigat
alii furiosa intentionum seditione circundant. Inter





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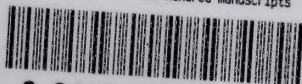
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